"those enduring matinee idols"

FOR THE SERIAL LOVERS WHO STILL REMEMBER SATURDAY MATINEES

DECEMBER '69 — JANUARY '70
VOLUME 1 - CHAPTER 2

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EMOTION RE-LIVED!

Yesterday's Saturday Matinee serial is emotion remembered in tranquility. THOSE ENDURING MATINEE IDOLS is emotion *re-lived* today.

For many, the thrills of the 30's and 40's serials are experienced second hand. Clyde Beatty hanging by a rope-vine on the edge of a ravine, only to have the villain cut the support and send him crashing to the bottom where he is attacked by a ferocious tiger! Once you could only talk with one who had seen DARKEST AFRICA (in a theater) or read about it. Limited.

Then along came TV. Abounding with resurrected sights and sounds: the magnificent "Lightning", hell-bent on destroying the illustrious image of THE FIGHTING DEVIL DOGS with his dastardly deeds and thunderbolts; and, "Emperor Ming", regal grandeur personified, using every wily scheme at his disposal to annihilate earthling FLASH GORDON. Plenty of thrills. But they soon faded away, just as the excitement of Saturday matinees did—only to be recalled in memory. Limited, indeed.

Some are financially gifted (or lucky enough) to be able to obtain prints of serials and enjoy them in a personal or club atmosphere. Still limited.

So, T.E.M.I., craftily bent on inciting each reader's faded memories and assaulting the eyes. Never dull (hopefully). Low in cost. Always there to refer to again and again.

Several readers were skeptical that there would be a second episode (and justly so, based on their experiences with other publications). Ironically,

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A WONDERFUL EXAMPLE of the *special effects* created by Howard Lydecker, Jr. is this beached freighter from chapter one of S.O.S. COAST GUARD (Republic - 1937). You have to examine it carefully to conclude that it is only a miniature. And a superb one at that. Even the rocks in the foreground show meticulous attention to detail. Not so easy to evince in T.E.M.I. is a "still" of Howard's handiwork with powder explosives, considered his *forté*.

HOWARD LYDECKER, JR. (head of Repbulic Pictures' special effects department) recently passed away. To give him a miniature write-up in our *Chapter 13* would do an injustice—particularly since Howard was responsible for the make-believe (always realistic) visual thrills that added so much genuine excitement to every one of Republic's 66 serials.

Starting out with Mascot, Howard stayed around when the company merged in 1935 with Consolidated Film Lab and several independents—the conglomerate becoming Republic. Yet it was not until DICK TRACY VS. CRIME, INC. (1941) that he received screen credit for his miniature work on serials. (It took some doing to have it specified in his contract.) Interestingly, the only serial in which he was tagged as "Jr." was SECRET SERVICE IN DARKEST AFRICA (1943).

Involved with Howard in conjuring audiences was his brother, Ted. At what point Ted actually came into the scene this editor cannot ascertain. For no explainable reason Ted received sole credit for four serials, starting with CAPTAIN AMERICA (1943). Puzzling since Howard headed the special effects department and Ted worked for him. Duo screen credit was eventually given, leading off with MANHUNT OF MYSTERY ISLAND (1945), and Howard's name

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EMOTION RE-LIVED!

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one gentleman apologized for subscribing, because in doing so he felt certain he was giving T.E.M.I. the "kiss of death". But, obviously, we eluded the "kiss" since chapter two is very much in evidence—and with a couple of new features, to boot: the addition of episode titles where space permits (next chapter we hope to catch up); and, a page of letters from THOSE ENDURING MATINEE FANS. Some of them are nostalgic, a few amusing, and, for the most part, they are enlightening because they contain information of interest to other serial enthusiasts. Oh, yes—there are a couple of letters pointing out where we erred. Not so damn amusing.

While T.E.M.I. is a "one-man" *tour de force,* kudos are in order for Ed Billings, Woody Langley, Blackie Seymour and Jim Stringham. Each, in his own way, helped this editor fill some voids—and, as a consequence, make him appear a little bit smarter (than he is). No easy feat.

This chapter winds up "THE EMBRYONIC YEARS". Coming up next, "THE FETUS YEAR" (1934). And, once again you are invited to meet some of the most captivating broads, athletes and bastards imaginable.

THE EMBRYONIC YEARS (1929 - 1933)

PART TWO

JOHN WAYNE'S athletic prowess (and a minimum of dialogue) kept him in good stead while pursuing THE SHADOW OF THE EAGLE (Mascot, 2/1/1932).

The prologue for each episode was narrated. To give you some idea of the intrigue, at the beginning of chapter six the off-screen voice related: "A mysterious criminal, who calls himself 'The Eagle', is plotting against the directors of an airplane factory, whom he has tried to frighten with warnings written on the sky in smoke and fire. The directors have reason to suspect 'The Eagle' is Nathan Gregory (Edward Hearn), owner of a small carnival show, who has accused them of stealing from him an invention that is worth a fortune. Agents of 'The Eagle' (Walter Miller in chapter #12), posing as relatives of Gregory, have railroaded him to a private sanitarium. But his daughter, Jean (Dorothy Gulliver), also held captive in the sanitarium, has outwitted her nurse and phoned for help. Craig McCoy (John Wayne), stunt flyer with the carnival, has entered the sanitarium disguised in a surgeon's mask and smock—while his friend, the Strong Man (Ivan Linow), waits outside with a car to get Gregory away."

Action! Jean (driving) and Gregory take off in the car, while the Strong Man returns to help Craig. In hot pursuit are "The Eagle's" agents. A blow-out sends the auto careening wildly and (apparently) headed for a fatal crash. Unhappily no crash materializes when episode #6 opens. Carnival music can be heard behind the title credits, as well as when the action returns to the "tent" during the course of every episode. And that was *all* the music you heard. None was used whatsoever to heighten a climax.

Ford Beebe directed and wound-up the 12 chapters in 23 production days. Miraculous when you consider 250 minutes of film were shown compared to 219 minutes for *Gone With The Wind.*

Next entry from Mascot was the serialization of James Fenimore Cooper's classic about the French-Indian War: THE LAST OF THE MOHICANS (5/1/1932). The two surviving Mohicans were Chingachgook (Hobart Bosworth) and his son, Uncas (Frank Coghlan, Jr.). Other "good guys" were Hawkeye (Harry Carey), Major Duncan Heyward (Walter Miller), singing-master David Gamut (Nelson McDowell), and the Munro sisters (Edwina Booth and Lucille Browne). Their mortal enemy is the treacherous Huron chief, Magua (Bob Kortman).

Ford Beebe and Reeves Eason co-directed. However, Eason was "fired" during the filming by Mascot-owner, Nat Levine, simply because he arrived at the studio three hours late after working until 3 o'clock in the morning. (It cost him a four-serial directing job.)

John Wayne came riding back into the scene aboard THE HURRICANE EXPRESS (Mascot, 8/1/1932). And what a honey of a plot! A master criminal called "The Wrecker" is capable of assuming the identity of any (male) member in the cast thru the ingenious use of rubber masks and quick changes of clothing. (Mascot used this same wonderful device western-style to deceive audiences in late '34 with MYSTERY MOUNTAIN). Receiving equal billing with Wayne were Shirley Grey, Conway Tearle, Tully Marshall and J. Farrell MacDonald. Directors Armand Schaefer and J. P. McGowan made liberal use of railroad yards and trains to give the serial an authentic look.

THE DEVIL HORSE (11/1/1932) rounded out Mascot's yearly quota. The real "star" was an untamed black horse called by the writers, "El Diablo". Assisting him in this western were Harry Carey, Noah Beery, Sr., Lane Chandler and Greta Granstedt (*not* Edwina Booth). Of note was the re-entry of 14-year-old Frankie Darro, who Mascot now had under contract for $50 a week plus "farming privileges" (i.e.: Nat Levine would loan him out to other studios and receive the first $1200 plus expenses, then split 50/50 anything that might be left over with Darro).

Universal started off 1932 with DETECTIVE LLOYD featuring Jack Lloyd and Janice Adair. Actually, it was filmed in England and copyrighted by Mutual Pictures, Ltd. One T.E.M.I. reader gave this appraisal: "It was verrrrry bad. Virtually no music or dubbed-in sound effects." Universal's last real stinker of record.

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THE AIR MAIL MYSTERY (3/23/1932) took Universal and director Ray Taylor 36 days to complete. While in production, it was called "The Great Air Mail Mystery." Story line could easily be summarized on a postage stamp: gold from a western mine was being shipped via air mail plane and automobile—but the s.o.b. "Black Hawk" had designs on the precious ore. Episode #1 provided a dandy climax.

CHAPTER TITLES

1. **Pirates of the Air**
2. **Hovering Death**
3. **A Leap for Life**
4. **A Fatal Crash**
5. **The Hawk Strikes**
6. **Bridge of Destruction**
7. **The Hawk's Treachery**
8. **The Aerial Third Degree**
9. **Attack on the Mine**
10. **The Hawk's Lair**
11. **The Law Strikes**
12. **The Mail Must Go Through**

THE BAD GUYS. (L. to R.) *Butch Mason* (Frank S. Hagney) and *Judson Ward,* alias *The Black Hawk* (Wheeler Oakman). A secret entrance from *Ward's* ranch house leads to a deep gully where his plane takes off from an aerial catapult. You were told in chapter one the identity of the *Hawk,* which didn't help a damn to get you back into the theater "next week."

SWOOPING HIS PLANE from an altitude of several thousand feet, the "Black Hawk" (vandal of the clouds) made out the figures of Bob and Mary speeding along the mountain road in their open touring car. He stooped and lifted a grenade from a box at his feet, and, leaning over the edge of the ship, he hurled it at the auto beneath. The force of the explosion threw the rear wheels into a terrific skid, and they screamed sideways across the dry, dusty surface of the road.

Bob grappled madly with the steering wheel. All the time he was muttering to Mary: "I wish you were out of this, honey."

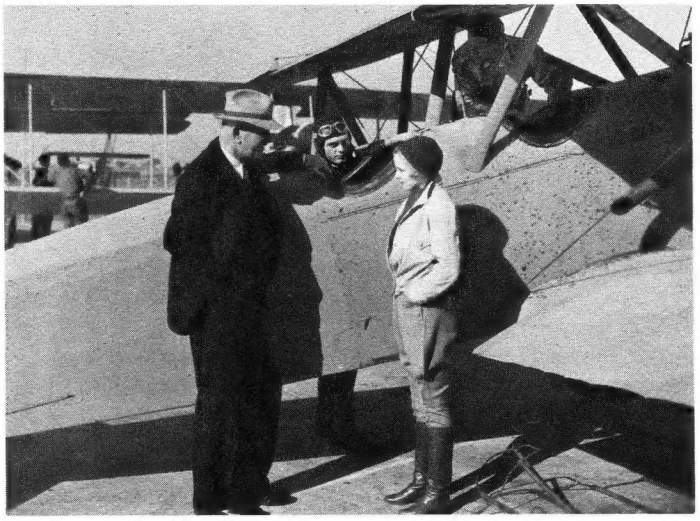
"I'm all right, Bob—*I'm* not afraid," she panted, tho her heart was pounding against her ribs. "You can't stop now. You've got to go thru with the gold! "

Bob gritted his teeth and continued to push the car forward—the quivering speedometer needle registering 70.

100 yards ahead, a sharp bend forced Bob to cram on the brakes. In that same instant, the "Black Hawk" stormed overhead once again, and slung still another grenade. The bomb burst close alongside the car's running board, and the vehicle was thrown up on two wheels. Blinded by the smoke and debris, Bob strove desperately to keep control.

Hurtling off the road, the car crashed thru a thicket of brushweed and then reeled over. The thunder of buckling metal mingled with the echos of the explosion that had wrecked it.

Up above, the "Black Hawk" observed the disastrous culmination of his attack with *satisfaction and triumph.*



THE GOOD GUYS AND A GAL. *Captain Grant* (Bruce Mitchell); *Bob Lee* (James Flavin—now heavier and doing TV beer commercials); *Mary Ross* (Lucille Browne); and, her brother, *Jimmy* (Al Wilson).

THE GOOD, THE BAD, AND THE UGLY. Unidentified actor carrying Miss Browne, while Mathew Betz points a warning finger at (yup, you are right) a considerably younger Walter Brennan.

Universal followed-up with HEROES OF THE WEST (6/20/1932). Under Ray Taylor's direction, the Thespians were Onslow Stevens, Noah Beery, Jr., and Frank Lackteen. Heroine was 16-year-old Diane Duval (real name Jacqueline Wells Brown), who in 1933 changed her billing to Jacqueline Wells, and in the 40's became Julie Bishop. Universal saw fit to pay her the queenly sum of $100 a week to appear in HEROES. A good serial, but even better was . . .

THE JUNGLE MYSTERY (Universal 9/12/1932) involved competing expeditions for one million tusks of buried ivory hidden by a long-dead slave trader.

On one side was Monty (Tom Tyler), Fred (Noah Beery, Jr.) and Barbara (Cecelia Parker). The scoundrels on the other side also had female companionship — Belle Waldron, a scheming wanton.

Chapter seven opens with Monty, accompanied by his friends, entering a cave. Suddenly, in the darkness, *he plunges headlong over the edge of a bottomless pit!!!*

Monty dropped thru the sheer darkness, but had fallen only a few feet when his hands, clutching blindly, fastened upon a narrow ledge.

His plunge into the unknown was checked with a jerk that literally seemed to tear his arms from their sockets. He hung there in the gloom, clinging with his fingers and striving in vain to gain a foot-hold with his toes. (*Finally,* his friends toss him a rope.)

This episode ended on a higher pitch. Monty and one of the villains are locked in a desperate struggle. They stumble into a swamp. From a shelving strand of mud 40 yards away several scaly forms slide into the slime and begin to glide towards the combatants — hungry crocodiles with their deadly jaws agape for prey.

The villain lands a lucky blow. Monty falls, striking his head on a partially submerged log. Half conscious, he sees the hideous reptiles moving toward him. Alive to his peril, he makes for the bank. He trips half-a-dozen times. The crocodiles gain on him!

(Of course director Ray Taylor sees to it that Monty makes it to shore "next week". *And as he reached safety, there was a clash of teeth at his heels!*)

R.K.O. Pictures struck one blow for serials (then gave up) with their release of THE LAST FRONTIER (9/2/1932). In buckskins, Creighton Chaney (later Lon, Jr.)—the hero. (He was also the mysterious *Black Ghost,* requiring a change to a Zorro-type costume, plus sideburns and a mustache.) Holding Chaney is LeRoy Mason, and threatening him is Francis X. Bushman, Jr. Spencer G. Bennet directed.

(Released by Universal in December, 1932)

What follows is a brief excerpt from the original short story by Sir Arthur Conan Doyle.

The train was running at full speed again before their heads appeared at the window. It makes me smile to think how bewildered they must have been. Picture to yourself your own feelings, if, on looking out of your luxurious carriage, you suddenly perceived that the lines upon which you ran were rusted and corroded, red and yellow with use and decay! What a catch must have come in their breath as in a second it flashed upon them that it was not their destination (Manchester) but Death which was waiting for them at the end of that sinister line. But the train was running with frantic speed, rolling and rocking over the rotted line, while the wheels made a frightful screaming sound upon the rusted surface. I was close to them, and could see their faces. Caratel was praying, I think—there was something like a rosary dangling out of his hand. The other roared like a bull who smells the blood of the slaughter-house. He saw us standing on the bank, and he beckoned to us like a madman. Then he tore at his wrist and threw his dispatch-box out of the window in our direction. Of course, his meaning was obvious. Here was the evidence, and they would promise to be silent if their lives were spared. It would have been very agreeable if we could have done so, but business is business. Besides, the train was now as much beyond our control as theirs.

He ceased howling when the train rattled 'round the curve and they saw the black mouth of the mine yawning before them. We had removed the boards which had covered it, and we had cleared the square entrance. The rails had formerly run very close to the shaft for the convenience of loading the coal, and we had only to add two or three lengths of rail in order to lead to the very brink of the shaft. In fact, as the lengths would not quite fit, our line projected about three feet over the edge. We saw the two heads at the window . . . but they had both been struck silent by what they saw. And yet they could not withdraw their heads. The sight seemed to have paralysed them.

I had wondered how the train running at a great speed would take the pit into which I had guided it, and I was much interested in watching it. One of my colleagues thought that it would actually jump it, and indeed it was not very far from doing so. Fortunately, however, it fell short, and the buffers of the engine struck the other lip of the shaft with a tremendous crash. The funnel flew off into the air. The tender, carriages, and van were all smashed up into one jumble, which, with the remains of the engine, choked for a minute or so the mouth of the pit. Then something gave way in the middle, and the whole mass of green iron, smoking coals, brass fittings, wheels, woodwork, and cushions all crumbled together and crashed down into the mine. We heard the rattle, rattle, rattle, as the debris struck against the walls, and then, quite a long time afterwards, there came a deep roar as the remains of the train struck the bottom. The boiler may have burst, for a sharp crash came after the roar, and then a dense cloud of steam and smoke swirled up out of the black depths, falling in a spray as thick as rain all around us. Then the vapor shredded off into thin wisps, which floated away in the summer sunshine, and all was quiet again . . .

And now, having carried out our plans so successfully, it only remained to leave no trace behind us.

CHAPTER TITLES

1. **The Lost Special**
2. **Racing Death**
3. **The Red Lantern**
4. **Devouring Flames**
5. **The Lightning Strikes**
6. **The House of Mystery**
7. **The Tank Room Terror**
8. **The Fatal Race**
9. **Into the Depths**
10. **The Jaws of Death**
11. **The Flaming Forest**
12. **Retribution**

HOWARD LYDECKER, JR.

(Continued from Page 13)

came first—as it should have, since he had as many as 50 model-makers working under his direction.

Howard was particularly proud of *Flying Tigers* (1942). In fact, he viewed his work on this picture so highly that he expressed to friends his unhappiness in not receiving an Academy Award. Later he added a new dimension to his career: second unit director. *The Fighting Seabees,* for example.

TV did come thru with not one, but two Emmy Awards . . . for his miniature work seen in "Voyage to the Bottom of the Sea" and "Lost in Space". But shortly afterwards, he suffered a cerebral hemorrhage that impaired his memory. Howard recovered and was active for over a year supervising the construction of Hickham Field, Pearl Harbor, Tokyo Bay, etc. in miniature for 20th-Fox's forthcoming saga about World War II: "Tora, Tora, Tora". Howard Lydecker, Jr. still could earn Hollywood's highest accolade—posthumously.

Although a "success" in films, measured by the reception to *Dracula,* Bela Lugosi didn't find employment easy to come by. Thus, he eluded to making five serials. The first was THE WHISPERING SHADOW for Mascot in 1933. He played Professor Strang (a sympathetic, yet sinister role) who presides over a wax museum. His waxen figures seemingly move and speak with lifelike precision. However, each time one of Strang's figures is carried out by one of the new, radio-equipped trucks of the Empire Trucking Company, the driver is attacked and killed by henchmen of the mysterious "Whispering Shadow" (a mad electronics genius plotting to conquer the world). He projects a video image of himself as a shadow to his agents and victims—and kills ruthlessly with a ray gun. A "radio disk" is planted on the victim as a target for the ray.

Mascot purloined THE THREE MUSKETEERS title from Alexander Dumas' classic, then elected to use none of the text (except the cliché line: "one for all and all for one"). D'Artagnan became Lt. Tom Wayne (John Wayne); Athos, Porthos and Aramis became—laugh if you will—Dutch Schmidt (Francis X. Bushman, Jr.), Barnard (Raymond Hatton), and Clancy (Jack Mulhall). It took four male writers on the scenario (and a woman doing the dialogue) to accomplish this magnificent feat!

"On the Spot" was certainly an apropos title for chapter 8 of SHADOW OF THE EAGLE, as evidence this scene. (L. to R.) Edmund Burns, Walter Miller, Kenneth Harlan, (?), John Wayne, Richard Tucker, Dorothy Gulliver, and, Edward Hearn. (See story on page 14.)

John Mack Brown had done a few western roles while holding a "star" contract with M-G-M, including *Billy the Kid,* but his claim to fame was appearances in modern romantic melodramas. FIGHTING WITH KIT CARSON for Mascot changed (temporarily) his image. As Kit Carson, he had able support from Noah Beery (the villain) and Noah, Jr. (a friendly Indian). Also, Mascot tried a new gimmick. If you're going to have a nosey kid help the hero, why not try a girl for a change? But they only half-tried in giving Betsy King Ross the job. She was cast in the role of Johnny Fargo.

Armand Schaefer and Colbert Clark took turns sitting in the director's chair. (Note: Brown forsaked serials in '34 to appear with Mae West in *It Ain't No Sin*, but not for long.)

Presiding over "The Fiery Circle" is *El Shaitan,* responsible for all the shenanigans that transpired in THE THREE MUSKETEERS. Two actors, Robert Frazer and Wilfred Lucas (not otherwise in the serial), took turns playing the part—yet *neither one* was revealed as the man behind the mask when exposure came in episode twelve. The recidivist turned out to be *Ratkin,* a shopkeeper.

Robert Frazer (on the right), when not physically impersonating *El Shaitan,* played the role of *Major Booth*—a red hot suspect—except that *Booth* is actually a secret service man. In episode nine he is wounded by *El Shaitan* and exits from the story. Right now he has the draw on John Wayne. (Off stage is fem lead, Ruth Hall.) The serial was edited into a feature, "Desert Command," in the 40's.

Mascot's 4th release in 1933 was THE WOLF DOG, introducing Rinty, Jr. He went on to make two more serials. Center of the action is George J. Lewis, getting the best of Tom London. However, Stanley Blystone is about to lower the "boom." Not shown is the diminutive Frankie Darro, or for that matter, the romantic interest: Boots Mallory. Colbert Clark and Harry Frazer teamed-up on direction.

THE MYSTERY SQUADRON came next from the big "M"—and with a capable cast (proven by their longevity in movies): Bob Steele and Guinn "Big Boy" Williams pair up as pilots to protect a dam construction site from being destroyed by Jack Mulhall ("The Black Hawk") and his flying cut-throats, including J. Carrol Naish. Colbert Clark and David Howard directed.

CLANCY OF THE MOUNTED was the name of a poem purchased by Universal for $3,500 to use as the story line for its initial 1933 release. While filming, they called it "Men of the Mounted" (then wisely reverted back to its original title). It was alive with action. So much so, many of the spectacular chapter-endings were used again in 1945 (with new close-ups) in THE ROYAL MOUNTED RIDES AGAIN (featuring Bill Kennedy—inept in one serial, but today a highly successful host/commentator for a TV show specializing in old movies, channel 50-Detroit).

Repeated cliffhangers include: Tyler and Wells escaping from an enemy hideout in the hills, crossing a suspension bridge on foot (unaware that the villains have rigged it so that the guide ropes, when weighted, will push down the plunger of a dynamite detonator), getting trapped when the explosive goes off, only to fall into the rapids of the river below . . . Wells in a runaway wagon and Tyler boarding it at full gallop—but, while trying to halt the team of horses, the wheels go over the edge of a ravine and send the buckboard toppling sideways end-over-end . . . and, Tyler (disguised as a lumberjack) making a dive from a high cliff into a river, swimming to shore, and then using a log-skid to climb back up the hill—but, when half-way up, he sees a log come thundering toward him!!!

Universal followed up with PHANTOM OF THE AIR, again using the talents of actor Tyler and director Taylor. Thrown in for good measure were Gloria Shea, William Desmond, Hugh Enfield, and LeRoy Mason. The "Phantom" was a plane that flew, fought and stunted without a pilot—shades of THE SHADOW OF THE EAGLE.

CHARLES "BUCK" JONES starred in half-a-dozen serials, starting out with GORDON OF GHOST CITY (Univ.). Shown on the left, with a tough decision to make, is Jones (already in his 40's). Leading lady is Madge Bellamy and holding her hostage is Ethan Laidlaw. Also in the cast was the perennial Walter Miller. Ray Taylor directed.

CHAPTER TITLES

1. A Lone Hand
2. The Stampede
3. Trapped
4. The Man of Mystery
5. Riding for Life
6. Blazing Prairies
7. Entombed in the Tunnel
8. Stampede
9. Flames of Fury
10. Swimming the Torrent
11. A Wild Ride
12. Mystery of Ghost City

PERILS OF PAULINE was not a remake of the early Pearl White effort—but it gave Universal a good title to build another serial around. Kneeling (L. to R.): Hugh Enfield (later he changed his name to Craig Reynolds); Frank Lackteen (just rescued); and, Evelyn Knapp. Standing: Robert Allen; Sonny Ray (with helmet); and, James Durkin. Taylor directed.

CHAPTER TITLES

1. The Guns of Doom
2. The Typhoon of Terror
3. The Leopard Leaps
4. Trapped by the Enemy
5. The Flaming Tomb
6. Pursued by Savages
7. Tracked by the Enemy
8. Dangerous Depths
9. The Mummy Walks
10. The Night Attack
11. Into the Flames
12. Confu's Sacred Secret

TARZAN THE FEARLESS introduced Buster Crabbe to serial fans. It was a natural follow-up to the successful feature, *King of the Jungle.* Tho produced by Sol Lesser, it was distributed by Principal. The first four chapters were spliced together and released as a "full length picture" simultaneously with the serial. Jacqueline Wells was the romantic interest and Robert Hill wielded (slowly) the director's baton. (Photo courtesy of Jim Stringham.)

CHAPTER TITLES

1. The Dive of Death
2. The Storm God Strikes
3. Thundering Death
4. The Pit of Peril
5. Blood Money
6. Voodoo Vengeance
7. Caught by Cannibals
8. The Creeping Terror
9. Eyes of Evil
10. The Death Plunge
11. Harvest of Hate
12. Jungle Justice

THOSE ENDURING MATINEE FANS

But for serial FANS, there would be no T.E.M.I. Thus, this page gives them an opportunity to speak out. Space limitations necessarily mean omitting or abbreviating the many fine letters received. Unless we are given permission in writing to print a person's name, initials are used. T.E.M.I. is too small (and too timid) to bear the expense of a lawsuit. So when writing, let us know if we can directly quote you and use your name.

SERIAL SUMMARIES

I don't believe I have seen any of the photos you used in the serial books and mags I have from other publishers. But one thing is missing in T.E.M.I., and that is chapter-by-chapter serial summaries.

G.R.J.
Los Angeles, Calif.

Editor's Note: T.E.M.I. will try its darndest not to repeat material that has already seen its way into print. Coming up: one complete synopsis per issue.

* * *

ANNOTATION

You asked for my candid comments on T.E.M.I. The overall appearance and content are excellent, but the following little errors or omissions did creep in: page 4, I think it worthy of note that Tom Tyler is the *only* actor who starred in serials for Mascot, Universal, Republic and Columbia; page 5, I believe the mystery man in THE VANISHING LEGION was called *The Voice;* page 7, I saw most of SPELL OF THE CIRCUS at original release and I'm here to tell you it was a pretty poor effort.

I'm sure that the capsule facts given on actors, pgs. 10 and 11, are only meant to be samplers, as they don't begin to cover the serial careers of these people: e.g., Lionel Atwill was also in at least 3 serials not mentioned—JUNIOR G-MEN OF THE AIR, RAIDERS OF GHOST CITY and LOST CITY OF THE JUNGLE (he died while it was in production and a double took over).

Ed Connor,
New York City

Editor's Note: Mr. Connor's letter (plus three others received) also pointed out two obvious errors. When El Shaitan is unmasked in THE THREE MUSKETEERS, it is not Robert Frazer; and Edwina Booth appeared in only two serials (both with Harry Carey). Elsewhere in this issue, these facts are detailed.

* * *

SILENTS PLEASE

I'd like to make the suggestion that you include a page in each issue on the early silent-serials.

J.W.
Mentone, Ala.

Editor's Note: Several have made this suggestion. Right now we are chafing at the bit to get to issue #3 and the period that begins the years that we know, from wonderful memories, what the hell we are talking about.

WHO'S WHO

That was not an early photo of Walter Brennan on page 5. But the name of the actor skips my mind. On page 8, William L. Thorne is the man appearing with Walter Miller and the colored player in a scene from DANGER ISLAND. He also played the gambler, *Jim Rodney,* in BATTLING WITH BUFFALO BILL.

E.R.B.
Nashua, N.H.

Discovered two mistakes you made. On page 8, her name is Lucille Browne (not Lucile); and, on page 9, William Desmond did not play *Jim Rodney*—Francis McDonald did.

Cecil Miller
Calais, Maine

Editor's Note: We guessed that Desmond played Rodney. No more guessing. McDonald is the correct player. The lobby card for LAW OF THE WILD (1934) shows Miss Browne as Lucile—hence the spelling in T.E.M.I.

* * *

VOICE TROUBLE

Believe the *unknown* power in THE VANISHING LEGION was called *The Voice.* Having the second chapter synopsis, here's what Mascot said: " *'Queen of the Night Riders'* (episode #2) opens with Frankie Darrow escaping from one of the (smashed) oil trucks, in which he had been riding with his father, and is adopted by Carey. The three, Rex the horse included, stage their battle against the outlaws who have been balking Carey in his efforts to bring in the oil. A stampede in the Carey camp winds up this episode. The power behind the *Voice* is revealed."

Recently came across a bit of amusing info. TARZAN THE MIGHTY (1928) wed a girl named *Mary* at the end of that serial. TARZAN THE TIGER (1929) sequel opened with him and his wife, *Jane,* going to Africa in search of treasure to restore the family fortune.

You mentioned inept heroes. How about the villains? They could have simply killed the hero on several occasions in *every* serial. Instead, they managed to work up some elaborate method that didn't come off. Always liked the way the hero would sometimes let the police help. For illustration: KING OF THE ROCKETMEN (1949)—where they trace a wanted killer and call *King* to tell him the location so he can charge in alone!

Jim Stringham
Lansing, Mich.

Editor's Note: When issue #82 of FILM FAN MONTHLY (Apr., '68) came out with a story by Stringham on the Mascot serial, HAMLET, our curiosity went berserk. The enigma deepened when nowhere in our research could we find even one mention of HAMLET. Happily, Jim subscribed to T.E.M.I., so that gave us an opportunity to ask him for more facts. Here's the reply: "HAMLET was done, by me, for an April (1st) issue of FFM. It was suggested by Mascot's THE LAST OF THE MOHICANS (1932), in particular, and parodied the type of material found in most of their pressbooks. All nonsense." And we had really bit, and bit hard. Ouch!

* * *

CHAPTER 13

Since you requested my thoughts on your magazine, I submit the following: Do not emulate those childish so-called puns (of others) . . . the reference to Bela Lugosi on page 10 was uncalled for . . . Chapter 13 should be eliminated along with irrelevant and useless comments, or changed to give a serious profile on an individual who made an outstanding contribution to serials. In summing up, T.E.M.I. should be a serious reference guide for your readers.

R.A.M.
New York City

Your necrology is very interesting and certainly something long ignored by other mags. (Noted missing) Fred Brannon, the director, died in the mid-50's and Ronald Davidson, the writer-producer, expired about 4 years ago—both of whom contributed so much to Republic serials.

Woody Langley
Studio City, Calif.

Your Chapter 13 is a good idea. It is sad that so many—all in fact—are now gone.

L.A.M.
Cresskill, N.J.

Great issue . . . especially Chapter 13. Missed something on James Craven, who played in Columbia's CAPTAIN MIDNIGHT (1942), WHITE EAGLE (1941) and THE GREEN ARCHER (1940).

T.W.
Chicago, Ill.

CORRECT OBSERVATION

Read the first issue cover-to-cover several times. My only criticism is too few pages. However, it is quality and not quantity that counts. Right?

J.C.
Berkley, Mich.

* * *

VOX POP

I'm firmly convinced that many individuals who have come upon rare serial items are of the eccentric ilk whose idea of a good time is to hide in the attic and scrutinize their accumulations in a clandestine fashion. There are a couple of grimy shops in N.Y. that harbor such types and their profound interest in others permit them the painful luxury of offering to sell a Xerox copy of an UNDERSEA KINGDOM pressbook for only $25.00. Fantastic!! Undoubtedly, severely deprived children.

R.P.
Chicago, Ill.

* * *

MISCELLANEOUS

If subsequent issues are of the same high quality as your first edition, you have a real winner in your publication.

Jim Shoenberger
President
The Cliffhangers Club
Chicago, Ill.

Editor's Note: Thanks, Jim, for three things: (1) the kind words; (2) being the first subscriber; (3) being the first advertiser.

* * *

I feel so sorry for today's children who don't have a Saturday matinee to look forward to.

D.H.
Rangely, Colorado

CHAPTER 13

Here are more "idols" who endure no longer, except in our fondest memories. Comments following each listing include, in this editor's opinion, the title of the serial for which they are best remembered. It is presumed that the date of demise next after an individual's name is (excuse the *jeu de mots*) deadly accurate.

Gordon Jones (1963) — As a straight actor, he was a "gasser" as THE GREEN HORNET (1940). Later, he played Roy Rogers' "dum-dum" sidekick in a number of films.

Robert (Bobby) Jordan (1965) — One of the original six Dead End Kids, he never appeared with them in Universal's serials. He did play it alone (and not badly) in ADVENTURES OF THE FLYING CADETS (1943).

Boris Karloff (1969) — His chapter in history was not serials—but supposedly audiences "disliked" him early enough that he was cast in Mascot cliffhangers, including KING OF THE WILD (1931).

Tom Keene (1963) — When he broke into the movies in the late 20's he used his own name, George Duryea. As Keene, in the early 30's he reached star status. Can't understand why he went to the pseudonym Richard Powers while receiving top-billing in DESPERADOES OF THE WEST (1950). Even then, the name Keene would have had *some* box office lure.

Paul Kelly (1956) — As the *Black Commando* in THE SECRET CODE (1942), he didn't do the stuntwork, but he was a darned good actor—in this and countless "B" (for better) movies.

Cy Kendall (1953) — This wonderful guy walked into the scene, didn't even have to open up his mouth, and you *just knew* he was going to be a "s.o.b.". Not too often in serials, but played to the hilt the unknown heavy's "assistant" in THE GREEN HORNET (1940)—only for the audience to find out in chapter 13 he was the #1 villain all of the time. A nice switch, but disappointing.

Edgar Kennedy (1948) — Wonderful, wonderful in a long series of short comedies (as well as features). Famous for his "slow burn." Played it mostly straight as the *Bosun* in THE GREAT ALASKAN MYSTERY (1944).

Charles King (1957) — Appeared in so many westerns, William Everson dedicated his excellent book, "The Bad Guys", to him. Was a little bit nicer in THE PAINTED STALLION (1937).

Robert Kortman (1967) — Difficult choice picking the most venomous role. Right now his *Petroff* in THE VIGILANTES ARE COMING (1936) comes to mind.

Martin Kosleck (1969) — Usually type-cast as an enemy agent. THE GREAT ALASKAN MYSTERY (1944) was no exception.

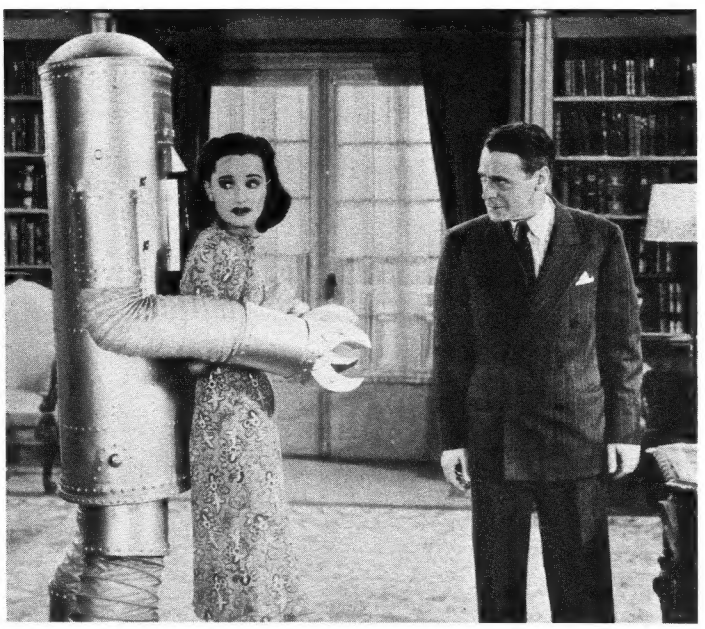
Frank Lackteen (1968) — As a villain, he was equally good in silents and talkies. Two roles that he created with gusto are *Quong Lee* in RED BARRY (1938) and *Shamba* in JUNGLE GIRL (1941).

Lew Landers (Louis Friedlander) (1962) — Prolific director of early 30's Universal serials. THE CALL OF THE SAVAGE (1935) demanded all of his resources to guide the youthful *Jan* while he did battle with the "gigantic puma, the grotesque thunderbird, and the god-monster Sebek." Quite an adventure.

Carole Landis (1948) — If it was her scream (and not dubbed) that could be heard when the roaring torrent of water came rushing through the tunnel behind motorcycle-riding Charles Quigley in DAREDEVILS OF THE RED CIRCLE (1939), she shouldá won an Oscar. The same year Miss Landis committed suicide, this sequence was repeated in G-MEN NEVER FORGET (1948). She and her shrieking were most in evidence (tho unbilled). Interestingly, this cliffhanger ending served as the conclusion of chapter one for both serials.

Bela Lugosi (1957) — He made five serials. The best, far and away, was S.O.S. COAST GUARD (1937). Strangely, this is the only one in which he was *not* top-billed, yet gave a virtuoso performance as *Boroff,* a half-mad inventor.

Miles Mander (1946) — Teamed up with Charles Middleton in DAREDEVILS OF THE RED CIRCLE (1939) and both turned in an acting *tour de force* (rare for serials). Villain Middleton donned a mask and "impersonated" Mander in each episode. So it amounted to Mander playing a dual role. Ridiculous fun when you realize Mander was born in England and Middleton in Kentucky.



MYSTERIOUS DR. SATAN (1940) has sad significance today. Scaring the hell out of Ella Neal is Eduardo Cianelli (called "Edward" in the advertising) and his robot. Cianelli got "star" billing, deserved because of his solid performance in the title role. Co-director was John English—his 13th serial. Both of these gentlemen passed away during October, 1969. Cianelli appeared in two more serials: SKY RAIDERS (1941) as "Edward", and ADVENTURES OF THE FLYING CADETS (1943) as "Eduardo". Thrill-innovator English shared direction credit on 18 chapter-plays plus did one on his own, DAREDEVILS OF THE WEST (1943)—all for Republic Pictures.

Tully Marshall (1943) — Played the harassed railroad owner in THE HURRICANE EXPRESS (1932). One of many good, yet elderly, actors that Mascot's Nat Levine grasped from Limbo and gave a few day's work—probably to make his serials more palatable for adults. Republic continued the same practice.

LeRoy Mason (1949) — Bad blood all the way thru his veins as *Alfredo Duprey* in THE PAINTED STALLION (1937), bent on regaining his lucrative control as Governor of the Santa Fe territory. Other roles in serials, but none topped this.

Francis McDonald (1968) — Good looking in the silent era and mean enough looking in talkies to play many villainous roles. Head of the outlaws in ZORRO'S BLACK WHIP (1944).

Laff McKee (1959) — Specialized in playing the heroine's father in westerns. THE LAW OF THE WILD (1934), for example. A grand old gentleman.

Frank Merrill (1966) — Showed off his muscles to good advantage as TARZAN THE TIGER (1929).

Charles Middleton (1949) — Remembered best as Ming, starting with FLASH GORDON (1936). But do not overlook his role as 39-0-13 in DAREDEVILS OF THE RED CIRCLE (1939). See comments following Miles Mander.

Walter Miller (1940) — Hero or villain, he could act. No problem making the transition from silent to talking serials. Sometimes the star. Played the half-crazed *Doctor Frank Bracken* in THE CALL OF THE SAVAGE (1935), under whose watchful eye *Jan* is raised in a cage with a chimpanzee.

Tom Mix (1940) — Only one serial among his credits, THE MIRACLE RIDER (1935). His life concluded much the same as many chapter endings: automobile crash! Billed as "The idol of every boy in the world."

Gerald Mohr (1968) — A suave *Lone Wolf* in the popular detective series, but even better as *Slick Latimer*—out to thwart the good deeds performed by JUNGLE GIRL (1941).

Lamenting the loss of two Texas Rangers are three principals in the cast of THE LONE RANGER (1938). Today this trio of mourners is no longer with us. (L. to R.) George Cleveland (1965); Lee Powell (1944); and, Chief Thunder-Cloud (1955).

Dennis Moore (1964) — Starred in Columbia's PERILS OF THE WILDERNESS and top-featured in BLAZING THE OVERLAND TRAIL—the last two serials produced and released in 1956. Eleven years earlier got top-billing as the hero in THE PURPLE MONSTER STRIKES (1945).

Ralph Morgan (1956) — Appeared in serials for all three: Columbia, Republic and Universal. He must have had a field day playing *The Ghost* in DICK TRACY VS. CRIME, INC. (1941). Bravo!

Adrian Morris (1941) — Brother of Chester. Died very young. Proved to be an amicable sidekick for Grant Withers in two serials: THE FIGHTING MARINES (1935) and RADIO PATROL (1938).

Anne Nagel (1966) — Leading lady in five serials starting off with THE GREEN HORNET (1940).

William Newell (1967) — Had a silly part in a damn entertaining serial: ROBINSON CRUSOE OF CLIPPER ISLAND (1936), remembered especially for its dirigible scenes and the mysterious master criminal, H.K., who the camera always "shot" from behind.

Dave O'Brien (1969) — See page 24.

Miles "Bud" Osborne (1964) — Gruff looking. More often than not, henchman to the chief perpetrator of villainy. Appeared mostly in westerns, such as DESPERADOES OF THE WEST (1950).

Nestor Paiva (1966) — Nemesis of KING OF THE MOUNTIES (1942) as *Count Baroni,* an enemy agent from Italy out to sabotage Canada's war defenses. Featured in many "A" movies.

Helen Parrish (1959) — A strikingly beautiful girl! She made oodles of movies for Universal, but saw duty in only one serial: OVERLAND MAIL (1942).

Ted Pearson (1961) —The first three *Dick Tracy* serials had a central character named *Steve,* assistant to the master detective. No actor played the part twice. Pearson did it in DICK TRACY'S G-MEN (1939).

Jack Perrin (1967) — Made the gambit from juvenile lead in a 1917 feature . . . to serial star . . . to featured player . . . to infrequent appearances on TV. Seen as Davy Crockett in THE PAINTED STALLION (1937).

Irving Pichel (1954) — Wore two hats in Hollywood: actor/director. His *Zarnoff,* "the master spy without a country," was imaginative casting in DICK TRACY'S G-MEN (1939). Coincidently, his goatee made him look just like Bela Lugosi as *Boroff* in chapter one of S.O.S. COAST GUARD (1937). Too, Paul McVey played *His Excellency Zarnoff* in KING OF THE ROYAL MOUNTED (1940).

Lee Powell (1944) — Died in service during WWII. Though he turned out to be THE LONE RANGER (1938) in the last reel, his role in THE FIGHTING DEVIL DOGS (1938) was meatier. For the non-initiated, Powell played Allen King and the masked L.R., except for those scenes requiring a stuntman, but when wearing the mask his voice was dubbed by Billy Bletcher. [Bletcher also did the vocal chores for the *Big Bad Wolf* in "Three Little Pigs", as well as *Don del Oro* in ZORRO'S FIGHTING LEGION (1939).] Incidently, the preliminary shooting script for episodes #1 and #2 of the L.R. leave no doubt that *Dick Forrest* (played by Lane Chandler) was to be the man behind the mask.

(To Be Continued)

THE BLACK COIN (1936) gave Dave O'Brien—he's the fella in the middle of the action who is about to lose his necktie—ample opportunity in this Weiss-Mintz serial to display his athletic prowess, while still enjoying the honor of second billing in the screen credits. His versatility is a Hollywood legend: stuntman; pantomine comedian in Pete Smith's specialty shorts for M-G-M; star in P.R.C. westerns and dramas; CAPTAIN MIDNIGHT for Columbia Pictures; and eventually, senior writer for the Red Skelton TV shows. Dave suffered a fatal heart attack during November, 1969.

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